Art Gallery of Ontario

THE GALLERY

VOLUME 4 NUMBER 5 JUNE/JULY 1982 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Contemporary Art from The Netherlands

Contemporary Art from The Netherlands, an exhibition designed to show the extraordinary range of artistic activity in Holland today, opens at the Art Gallery of Ontario July 10 and continues through August 22. Presenting the work of 18 leading Dutch artists, it is the first major exhibition of recent Dutch art to be shown in North America.

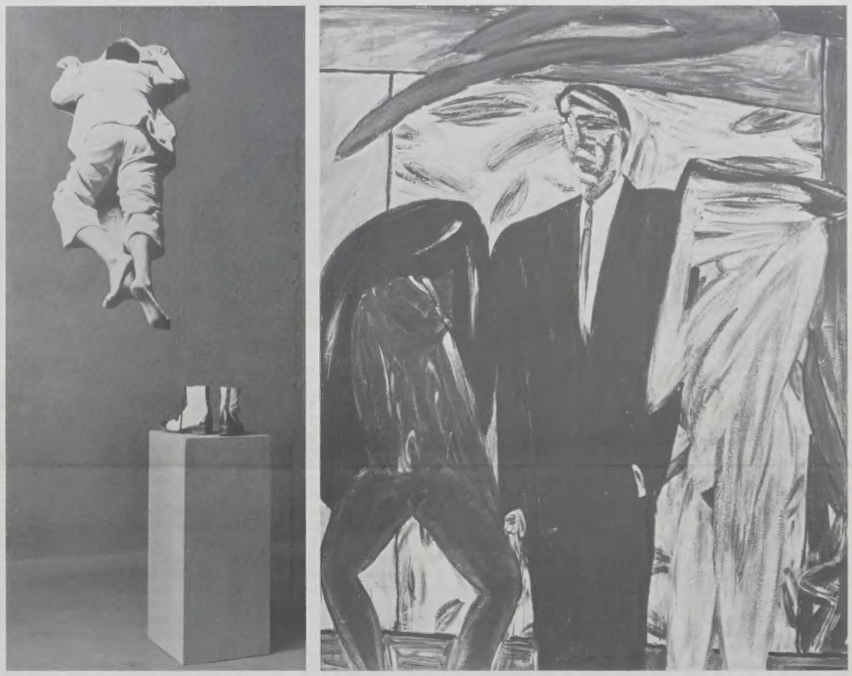
Organized by John Hallmark Neff, Director of the Museum of Contemporary Art, Chicago, the exhibition comprises over 95 works selected from major museums, galleries, private collections, and artists' studios throughout Holland. Included are paintings, sculpture, drawings, etchings, videotapes, photography-based works, and performance works.

The 19 artists selected range in age from their twenties to their sixties; many work in Amsterdam, but the majority live in cities and towns throughout The Netherlands. While their work varies greatly in formal appearance and process, it is possible to categorize the artists according to the media in which they work: painting and/or graphics – Ben Akkerman, Jan Commandeur, Alphons Freijmuth, J. C. J. van der Heyden, Pieter Holstein, Jan Schoonhoven, John van t'Slot, Peter Struycken; sculpture – David van de Kop, Carel Visser; photography and/or mixed-media – Marinus Boezem, Sigurdur Gudmundsson, Pieter Laurens Mol; performance and/or video – Ulay and Marina Abramovic, Ben d'Armagnac, Michel Cardena, Nan Hoover, and Harrie de Kroon.

Prior to its showing at the Gallery, the exhibition premiered last March in Chicago at the Museum of Contemporary Art, and it is scheduled to travel to the Brooklyn Museum in New York (September 11 - October 23 1982), and to the La Jolla Museum of Art in California (October 14 - November 24 1983).

Accompanying the exhibition is a 96-page catalogue produced in Holland. The catalogue provides artist interviews, biographies, and discussions of the meaning and significance of the art in the exhibition by a group of distinguished Dutch critics, curators, and art historians.

This exhibition has been organized in cooperation with the Smithsonian Institution Traveling Exhibition Service (SITES) and the Visual Office for Abroad of The Netherlands Ministry of Cultural Affairs, Recreation, and Social Welfare, Amsterdam. The North American tour is funded by the Dutch government.



Left: Marinus Boezem (Dutch, 1934-), *Jump*, 1981; assemblage (pair of shoes on stand, photograph), 400 x 250 x 100 cm. Right: Alphons Freijmuth (Dutch 1940-), *The Lady Killer*, 1980; acrylic on canvas, 180 x 170 cm; courtesy Collection d'art/Gallery, Amsterdam.

Invitation to Members

Members of the Art Gallery of Ontario are invited to attend the Annual Meeting on Thursday June 24 at 5:30 pm in the Lecture Hall.

A vote and mail ballot will not be required this year. As no nominees for the Board of Trustees or the Nominating Committee were posed by Members by the deadline of March 31, 1982, the slate of candidates put forth by the Nominating Committee and the Board will be declared elected by acclamation at the Annual Meeting.

Prints by Sybil Andrews Capture Motion

by Judith Malone

Sybil Andrews (Canadian, b. England, 1898), *Racing*, 1934; linocut, 26.0 x 34.5 cm. Collection: Glenbow Museum.

About her linocut composition *Racing* (1934), Sybil Andrews has remarked: "I'm not drawing the horses: I'm drawing the jump."

The visual qualities of motion have occupied English-born Sybil Andrews throughout her almost 50 years of print production. The first major retrospective exhibition of her colour linocuts opened at the Art Gallery of Ontario May 29 and continues through July 25. The collection of 64 prints traces Andrews' work, beginning in England during the 1930s, and continuing after her emigration to Campbell River, British Columbia, in 1947. There are another 27 examples of linocuts by her London contemporaries.

Born in 1898 in Suffolk, England, Sybil Andrews studied in London at the Heatherley School of Fine Art. In the 1920s, she was both secretary and an emerging artist at the newly opened Grosvenor School of Modern Art in London, where she encountered Claude Flight, a self-styled Futurist and an influential teacher. Flight was introducing a novel approach to linocut – the process of making prints from designs cut in relief on linoleum. During those years Andrews, as a student, absorbed many of the sources of the early modern movements in art – Futurism, Cubism, Vorticism and

the linear style of Art Deco design.

Andrews developed a consuming interest in the pattern, movement, dynamics, and colour of arrested action. She was later to say: "I don't think anyone is going in as purely for action as I am, and of course the medium lends itself to action because lino doesn't do fussy."

Her prints fall into three subject categories: figures at work, figures at play, and the religious prints, including a Stations of the Cross series. Using simple, clean lines to construct rhythmic visual sequences, Andrews has been inspired by motorcycle and horse racing, boating, swimming, steeplechasing, hunting, and football. She has also shown interest in the landscape tradition and in the movements of nature. In the drama of *Storm* (1935), dense, coniferous foliage is lashed by wind and rain. The artist has had a long-time interest in trees that anticipated her relocation to the rain forests of the Canadian west coast.

Most of Andrews' linocuts are four-colour prints, with a different block for each colour; each block is equally important to the completed work. She uses only the finest quality oil colours, and prints on Japanese Mulberry paper. All aspects of the printing process are done by hand, in editions of 50 or 60. Andrews now finds it difficult to obtain the soft cork-content linoleum that she has used to prepare her linocut blocks, and says she will eventually have to turn to wood.

Some of Andrews' most notable achievements are from her period in England. But after the move to Campbell River she continued to make interesting and important prints, inspired by her new environment. At 80 years of age, Sybil Andrews is still active as a painter and teaches weekly art classes.

She has an exotic exhibition history. Along with regular showings at London's Redfern Gallery, her work has been seen in Peking and Shanghai, Johannesburg and South Australia, Buenos Aires and Los Angeles. Her linocuts have been exhibited extensively across Canada, and she is a member of the Canadian Society of Painters, Etchers, and Engravers.

The exhibition has been organized and circulated across Canada by the Glenbow Museum in Calgary, with funding assistance from the National Museums of Canada. The catalogue includes an introductory essay by Peter White, Assistant Curator of Art at the Glenbow Museum.

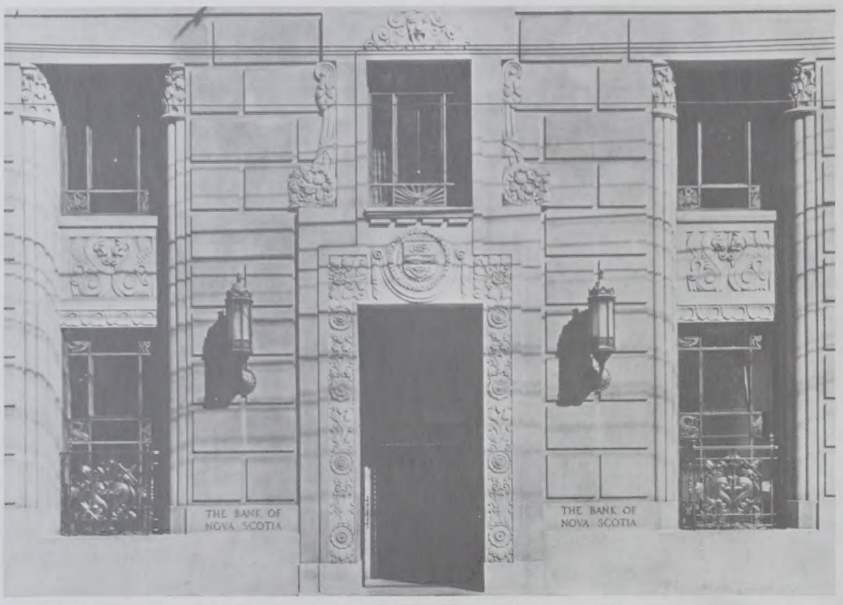
Judith Malone is Communications Officer for the Gallery.

Three sisters, 1981 David Moore

For your summer renting, new selections carefully chosen from Toronto's leading galleries.

ART RENTAL SERVICE

A project of the Volunteer Committee



John M. Lyle (Canadian, 1875-1945), Bank of Nova Scotia Head Office, Hollis and Prince Streets, Halifax, 1930; exterior, main entrance and façade detail.

John M. Lyle Strove for a Canadian Architecture

by Christine Boyanoski

An exhibition tracing the career of Toronto architect John M. Lyle (1875-1945), organized by the Agnes Etherington Art Centre in Kingston, Ontario, will open at the Art Gallery of Ontario June 5 and continue through July 18. *John M. Lyle: Toward a Canadian Architecture*, containing a wide range of architectural designs and examples of decorative work (furniture, glass, metal design, and plastic relief), happily concurs with the current show featuring the later paintings of Lyle's contemporary, A. Y. Jackson. For just as Jackson and the other members of the Group of Seven took a uniquely Canadian approach to painting, Lyle (based in Toronto by 1906) actively encouraged the development of a national character in Canadian architecture. This nationalism pervades his lectures and writings and is manifested in his executed designs.

Indeed Lyle, who counted Jackson and Lawren Harris among his friends, was an artist in his own right, as is illustrated by his watercolours and renderings. Such careful attention to fine rendering testifies to his training at the Ecole des Beaux-Arts in Paris early in the 1890s, reinforced by his subsequent association with similarly trained architects in New York. At the Ecole, emphasis was placed on the design process through drawing. Lyle remained dedicated to the school's ideals throughout his career, in spite of the fact that he modified his style to conform to the spirit of "Modernism" after a visit to Paris in 1928.

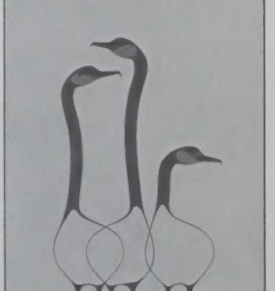
"Modernism" was a key word in the 1920s. In Canada, it signified an attitude more than a particular style: in F. B. Housser's 1926 biography of the Group of Seven, *A Canadian Art Movement*, modernism is referred to as a "movement of life," "not restricted to schools of art nor methods of painting." Lyle was already at an advanced stage in his career at that time and was firmly rooted in the Beaux-Arts tradition, exemplified by his Royal Alexandra Theatre (1907) and his contributions to Union Station (1913-1918), as well as commissions for a fairly conservative clientele – the banks. He could hardly have been expected to fully embrace the style of the *avant garde* of European architecture.

Lyle was probably aware of the latest architectural developments on the European continent. However, his interpretation of Modernism differed. It meant moving away from the scientific eclecticism of the Beaux-Arts style, with its decorative motifs culled from the monuments of ancient Greece and Rome (for example, Memorial Arch, Royal Military College, Kingston, 1924), towards an increasingly simplified and abstracted form onto which Canadian decorative motives were applied. Modernism thus manifested itself in an expression of the present through the use of symbols of the immediate locale. For instance, Lyle carved Prairie wildflowers, sculpture featuring Mounties and Indians, and various symbols of the new industrialized west on the façade of his Calgary branch of the Bank of Nova Scotia (1930).

Through 120 items, this exhibition documents Lyle's involvement in numerous other activities related to architecture, such as town planning (plan for a proposed Federal and Municipal Square, 1911) and interior design. His *oeuvre* exemplifies the ideal alliance of the arts, and his influential designs, reinforced by his teaching, writing, and *atelier*, laid the foundation for a Canadian school of architecture.

The exhibition is on a national tour under the financial auspices of the Museums Assistance Program of the National Museums of Canada. A bilingual catalogue is available in The Book Shop.

Christine Boyanoski is Assistant Curator of Canadian Historical Art.



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Annual Meeting of the Art Gallery of Ontario to Be Held on June 24, 1982, at 5:30 pm

NOTICE OF ANNUAL MEETING

TAKE NOTICE THAT the Annual Meeting of the Art Gallery of Ontario will be held in the Gallery Lecture Hall on Thursday, June 24, 1982 at the hour of 5:30 pm for the following purposes:

(a) to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1982;

(b) to receive financial statements of the Gallery for the year ended March 31, 1982 together with the report of the Auditor thereon;

(c) to record the election-by-acclamation by members of ten members of the Gallery to the Board of Trustees;

(d) to record appointment of seventeen members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);

(e) to record election-by-acclamation of three members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery members for election to the Board of Trustees at the 1983 annual meeting.

(f) to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1982 as announced in the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*.

By order of the Board of Trustees

Toronto, Ontario — Norman B. Walford
May 19, 1982 — Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the members of the Art Gallery of Ontario was called to order by Mr. George W. Gilmour, President and Chairman of the Gallery on June 25, 1981. Mr. Norman B. Walford, Corporate Secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual members' meeting held July 24, 1980 were approved.

Bylaw changes enacted during the year were reviewed. These changes were:

(a) to revise the procedure for nominations by the College Founders to the Board of Trustees and tenure thereon.

(b) to record election-by-acclamation of the trustees elected by Gallery members when there are no nominations other than by the Nominating Committee of the Board of Trustees and, likewise, to record election-by-acclamation of the members of the Nominating Committee elected by Gallery members when there are no nominations other than by the Nominating Committee of the Board of Trustees.

(c) to record the Bylaw regarding members' fee classifications (Supporting; Annual Family/Dual; Annual; Annual Student) in order to allow the Board of Trustees to consider fee increases as necessary.

(d) to revise eligibility for re-election to the Board of Trustees by candidates from the membership to a limit of five one-year terms, except for members of the Board's Executive Committee during their fifth year.

Election of trustees from the membership was recorded following tabulation of the mail ballot as follows: Mrs. Flora Agnew; Messrs. Gerald Fournier, Murray Frum, George W. Gilmour, Peter Hertzberg, Kenneth Lochhead, David Partridge, George Sinclair, Valentine Stock, and Robert Welsh.

Election-by-acclamation of members of the Nominating Committee was recorded as follows: Miss Kay Kritzwiser; Messrs. Kenneth Lochhead, Charles Pachter, R. Fraser Elliott (Immediate Past President), and George W. Gilmour (President). The latter two members are *ex officio*.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mrs. Enid Rae Maclachlan; Messrs. Fredrik Eaton, Fraser Elliott, Harry Klamer, and Michael Koerner.

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Mesdames: Margaret Bindhardt (Dunlap), Mina Cohen, Marilyn Conklin, Joyce Kofman, Elsie Savoie; Messrs. Robert Arn, Roger Davidson, Charles Hagen, Romeo Mathieu, Vincent Tovell.

(c) Council of the Municipality of Metro Toronto: Messrs. Gordon Chong and Dennis Flynn.

The Director, W. J. Withrow, gave a verbal report and presentation of the Annual Report 1980-81.

Mr. Michael Koerner, Chairman of the Finance Committee, reviewed the audited statements, and a representative of the Gallery auditor, Clarkson Gordon Chartered Accountants, read the firm's certificate of accordance.

Reports of Committees and Subcommittees of the Board of Trustees were presented as follows:

Collections Committees (Canadian Historical, Contemporary, Modern Sculpture, Prints and Drawings); Community Relations; Future Directions; The Grange Committee (Board); Membership; Retail Operations; Volunteer.

Copies of the aforementioned minutes, Bylaw changes, Committee/Subcommittee reports and annual report including financial statements were available at the meeting.

Mr. Aaron Milrad, Chairman of the Acquisitions Committee, gave a verbal presentation on acquisitions and exhibitions; Dr. Murray Frum gave a report on education and extension programs; Mr. Valentine Stock, Chairman of the Annual Giving Fund, reported on fund-raising; Mrs. Janet Barber, President of the Volunteer Committee, reported on volunteers' activities.

Several questions from the floor were posed. Regarding staff reductions and the Gallery's mandate to serve the community and the province, the Chief of Administration responded to charges of cutbacks in quality of service and elitism by reviewing the Gallery's record of layoffs and attrition since May 1981 and noted that, although staff reductions had occurred in education departments, program quality had been maintained. He noted that minutes of the meetings of the Board of Trustees are available on request for scrutiny. In response to a question regarding the Ministry of Culture's request for a report on Gallery administration, the President said that the Board of Trustees would address this question at an early meeting.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee. Therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decision have been submitted by members to the Corporate Secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*. Therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are: F. S. Eaton, G. J. Fournier, K. M. Graham, K. C. Hendrick, K. A. Jones, P. Kolisnyk, G. Ross, C. Sprachman, V. N. Stock, and B. Taylor.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are: D. Blackwood, K. Kritzwiser, and C. Pachter.

Biographical information on all nominees is alphabetically set forth below.

BIOGRAPHICAL INFORMATION

David Blackwood

A professional painter and printmaker, born in Bonavista Bay, Newfoundland (1941), David Blackwood received several Newfoundland Government Arts and Letters Awards while still in high school, and graduated from the Ontario College of Art in 1963 with honours and a scholarship to explore major art collections in the United States. The same year he was awarded the Ingres Medal by the Government of France for draughtsmanship, and spent 1963-64 on staff at the Ontario College of Art as a Technical Assistant in Printmaking. He was Artist-in-Residence at Erindale College, University of Toronto, and is an Art Master at Trinity College School, Port Hope, one day a week. He is represented in the collections of the National Gallery, the Art Gallery of Ontario, and the Montreal Museum of Fine Arts.

Fredrik S. Eaton

Fredrik Eaton was educated at Upper Canada College, Toronto and the University of New Brunswick (BA 1962). He joined The T. Eaton Co. Limited in 1962 and worked in Victoria, BC, London, England, and Toronto in a variety of positions. He was appointed Director, The T. Eaton Co. Limited 1967; President and Director, Eaton's of Canada Limited 1969; and Chairman, President and Chief Executive Officer, The T. Eaton Co. Limited 1977. He is Governor, The Eaton Foundation; The Ontario Federation of Anglers & Hunters; The Toronto General Hospital, and Member the Ontario Cancer Institute. He is Director, World Wildlife Fund (Canada), The Fraser Institute and Member, The Conference Board in Canada. He is a Fellow of the Royal Society for the Encouragement of Arts, Manufacturers and Commerce (London, England). He is Vice President and Director of Argus Corporation Limited, and Telegram Syndicate Limited and director of a number of companies. He is a Founder Member and Trustee of the Gallery.

Gerald J. Fournier

Educated at the University of Windsor (BA) and the University of Ottawa (BSW), Mr. Fournier is a Past President of the Allstate Insurance Company of Canada and the Allstate Foundation. He is President of Gold Circle Insurance Company. He is also President of the Traffic Injury Research Foundation and Director, Facility Association and of the Insurance Crime Prevention Bureau. He is an Advisory Board Member for Frompkin Van Horn Ltd., and a member of the Niagara Institute and of the Young President's Organization, Inc. He is presently a member of the Board of Trustees.

Kathleen M. Graham

K. M. Graham is a professional painter exhibiting in Canada, the USA, and Europe. She graduated from the University of Toronto (BS) and was an active member of the Gallery's Women's Committee 1955-64. Mrs. Graham is the widow of the late Dr. Wallace Graham.

Keith C. Hendrick

Educated at the University of Toronto (BASc) and Oxford University (MA), Mr. Hendrick is President of Noranda Sales Corporation Ltd., and a Director of Brunswick Mining and Smelting Corporation, Simon-Carves of Canada, Rudolf Wolff, London, The Centre for International Business Studies, International Copper Research Association, The Silver Institute and other international organizations. He is also Chairman of the International Lead Zinc Research Organization, Past Chairman of the Canadian Export Association and the Zinc and Lead Development Associations, Governor of the Canadian Association for Latin America, and a Member of the Export Trade Development Board. He is Chairman elect of the Gallery's Annual Giving Fund Committee.

Kenneth A. Jones

Educated at the University of British Columbia (BA) and the University of Southern California (post-graduate studies in Business Administration), Mr. Jones is Vice President, Special Marketing Services and a Director of The T. Eaton Co. Limited. He is Vice President and General Manager of Eaton Travel Limited, Honourary Treasurer of The Board of Trade of Metropolitan Toronto, serves on committees for The Canadian Chamber of Commerce, and is a member of the National Board of Directors of Junior Achievement of Canada. He is Chairman of the Gallery's Retail Operations Subcommittee and Chairman elect of the Finance Committee.

Peter Kolisnyk

A professional artist who has exhibited since 1958 in solo and group exhibitions in Canada and the USA, Mr. Kolisnyk is represented in private and public collections in Canada, England, and the USA. He has been awarded the sculpture prize "Canadian Artists '68"; Canada Council Senior Arts Grant 1975-76; Ontario Arts Council Grants 1975-81, and has extensive teaching, lecturing, and advisory experience. He has been lecturer and Director of Art Program, Department of Multidisciplinary Studies, Glendon College, York University, Toronto, since 1975 and is a Member of The Royal Academy of Arts, Canadian Society of Painters in Watercolour, and Canadian Artists Representation of Ontario (CARO), as well as the Gallery's Contemporary Collection Committee.

Kay Kritzwiser

Kay Kritzwiser served as art critic for *The Globe and Mail* for ten years. On her retirement she has continued to write features on art and travel for that newspaper in a freelance capacity. She is a director of and contributes

articles to *Artmagazine*. She has travelled widely, including two art tours in 1981 arranged by the Art Gallery of Ontario to India and Vienna, Budapest and Prague. Before her appointment as art critic for *The Globe and Mail*, she was a feature writer for that newspaper, having written in that category since 1956. Previous to that year she was a columnist and editorial writer with the *Regina Leader-Post*. She was born in Regina and has lived and worked in Windsor, Vancouver, and Toronto. She is currently a member of the Gallery's Nominating Committee.

CHARLES PACHTER

Painter, graphic artist, publisher, designer Charles Pachter was born in Toronto in 1942 and educated at the University of Toronto, the Sorbonne, and the Cranbrook Academy of Art. He is represented in major Canadian and international public and private collections. Founder and President of Artists Alliance Building Limited (1973), he has been involved in restoration and management of a number of loft and studio buildings in the downtown core. Mr. Pachter lives and works in the Grange Park area and is currently a member of the Gallery's Nominating Committee.

GRETCHEN ROSS (MRS. D. M.)

Gretchen Ross was born in London, Ontario and attended the University of Western Ontario. She was an active member of the Junior League of Toronto, the National Ballet Guild, and is President of the Dancesmith Foundation. She joined the Junior Women's Committee of the Gallery in 1966, became Chairman in 1970-71, joined the Volunteer Committee in 1971 and has served on its Art Rental Service executive, Chairman of its Admissions, Projects, and Membership Committees, and was Chairman of Volunteers for the Tutankhamun Exhibition in 1979. She is President elect of the Volunteer Committee and an Associate on the Board of Trustees.

CAROL SPRACHMAN (MRS. M.)

Carol Sprachman was born in Toronto and educated at Jarvis Collegiate and Oberlin College, Ohio, USA (BA English major). She has worked as production assistant for *Canadian Homes & Gardens*, Maclean Hunter; is Vice President of the Canadian Federation of Friends of Museums and a member of the Advisory Board of the Toronto Sculpture Garden. Mrs. Sprachman joined the Gallery's Junior Women's Committee in 1960 and was Chairman in 1964. She joined the Women's Committee in 1965 and was Chairman of Art Rental Service 1972-75. She was Chairman of the Volunteer Committee 1977-79 and coordinated volunteer activity for the Tutankhamun Exhibition 1980 and was docent at the Gallery from 1980-82. She has served on the Community Relations Committee and the Annual Giving Fund as Chairman, Special Names. She is currently Chairman, Future Directions Committee and an Associate on the Board of Trustees.

VALENTINE N. STOCK

Valentine Stock was born in Toronto, educated at University of Toronto Schools and graduated from the University of Toronto (BASc Engineering Physics). He joined Duplate Canada Ltd. in 1947; Henry A. Martin Ltd. in 1954; and Canada Packers Inc. in 1958. In 1967 he was President, The Canadian Chromalox Co. Ltd.; in 1971 Executive Vice President and 1972 President, Canadian Corporate Management Co. Ltd.; in 1974 Director, 1978 President and 1980 Chief Executive Officer, Canada Packers Inc. He is a Director of Consumers Glass Co. Ltd.; Eaton's of Canada Ltd.; P.P.G. Industries Canada Ltd.; Duplate Canada Inc., and is Director and Chairman of Norwich Union Life and Norwich Union Fire Insurance Societies. He is a member of the Association of Professional Engineers and Governor, Vice Chairman, and Member of the Executive Committee, Olympic Trust of Canada. Mr. Stock is a Vice President of the Gallery and Executive Committee member, Chairman of the Annual Giving Fund Committee and the Audit Committee, and a member of the Board of Trustees.

BRUCE W. TAYLOR

Graduate of Engineering at the University of Toronto (BASc) and its Graduate School (M.Comm.), Mr. Taylor is Manager, Procurement, FENCO Consultants Ltd., a division of Lavalin. He is a designated Consulting Engineer of the Association of Professional Engineers of the Province of Ontario. He has served on a number of technical engineering committees, and is presently Chairman of the Gallery's House Committee.

From the *Gauguin to Moore* exhibition: Henri Matisse (French, 1869-1954), *Jeannette V*, c. 1910-13; bronze, H. 58.4 cm. Collection: Art Gallery of Ontario, Purchase, 1949.

Activities at the Gallery in 1981-82 included major exhibitions such as *Gauguin to Moore: Primitivism in Modern Sculpture*; important acquisitions, including *Man and Woman* (detail above) by Canadian sculptor Elizabeth Wyn Wood (d. 1966); concerts in the Walker Court; tours of temporary exhibitions and the Permanent Collection, and art programs for adults and children. (Sculpture photographs by Larry Ostrom, Art Gallery of Ontario; others by Birgitte Nielsen.)

EVENTS

Exhibitions

Alberta Rhythm: The Later Work of A. Y. Jackson
Sam and Ayala Zacks Wing North
through June 27
The first in a series of exhibitions organized by the Art Gallery of Ontario to explore the latter part of the careers of prominent Group of Seven artists. The Jackson show consists of about 80 works selected to isolate the strengths and, for the first time, give critical shape to the second half of Jackson's career. Sponsored by Costain Limited.

Contemporary Art from The Netherlands
Sam and Ayala Zacks Wing
July 10–Aug. 22
A major exhibition of more than 95 recent works by 19 artists from The Netherlands. Paintings, drawings, prints, sculpture, mixed-media works, photographs, and conceptual art will be featured. Organized and circulated by the Smithsonian Institution Traveling Exhibition Service, Washington, D.C.

John M. Lyle: Toward a Canadian Architecture
Gallery E
June 5–July 18
A display of a half-century of architectural design by John M. Lyle (1872-1945), an important Canadian architect, city planner, and designer. Includes a range of architectural and decorative designs such as renderings, watercolours, plans and examples of furniture, glass, metal design, plastic relief, and photographs. Organized by the Agnes Etherington Art Centre.

Themes & Variations: Approaches to Landscape, Portrait, and Still Life In the Collection of the Art Gallery of Ontario
Galley E
July 24–Sept. 26
The exploration of well-known themes in art and their treatment over the centuries provides an introduction to the Permanent Collection. About 25 works from the collection are accompanied by thought-provoking information panels and photographic material, designed to augment the visitor's enjoyment and understanding of the art throughout the Gallery. Organized by Adult Programs, Education Services.

Max Klinger
Margaret Eaton Gallery
July 31–Aug. 29
An exhibition of the work of the German Symbolist etcher. Organized by the Goethe Institute, Toronto.

Utagawa Kuniyoshi Prints
Print and Drawing Gallery
through June 20
An exhibition of woodblock prints by a major Japanese artist. The selection of about 100 works provides an overview of the career of Utagawa Kuniyoshi (1797-1861). Organized by the Springfield Museum, Springfield, Mass.

New Acquisitions Contemporary International Collection
Sam and Ayala Zacks Wing South
through June 27

Sybil Andrews
Margaret Eaton Gallery
through July 25
The first retrospective exhibition of British printmaker Sybil Andrews, now living in British Columbia. Includes over 60 linocuts by Andrews, and a group of linocuts by her contemporaries, influenced by the Vorticist movement. Organized by the Glenbow Museum.

Contemporary International Art
Gallery of Contemporary Art
June 5–Sept. 12

Utagawa Kuniyoshi (Japanese, 1798-1861), *Distant View of Mt. Fuji from Shohei-zake Slope*, c. 1844; woodblock print, L. 22.2 x 31.7 cm. The Raymond A. Bidwell Collection.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Gallery
Selection from the Permanent Collection and loans, from June 26.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Walter Trier Gallery
Selections from the Klamer Family Gift of Inuit Art.

Extension Services

The following exhibitions will be circulated by the Art Gallery of Ontario Extension Services during the months of June and July, 1982. Dates are subject to change.

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
The Art Gallery of Peterborough
June 25–July 18

Cape Dorset Engravings
Sarnia Public Library and Art Gallery
July 2–July 25

Photographs by Martin Chambi and Edward Ranney
Burlington Cultural Centre
July 8–August 8

K. M. Graham: Arctic Works on Paper
Timiskaming Art Gallery, Haileybury
July 5–August 1

Pop Art
Kitchener/Waterloo Art Gallery, Kitchener
May 30–June 27

Pop Art
London Regional Gallery, London
July 9–August 8

"ARTISTS WITH THEIR WORK" PROGRAMS

Nancy Hazelgrove
Art Gallery of Algoma, Sault Ste. Marie
June 3–July 4

John MacGregor
Artsperience '82, Canadore College, North Bay
July 5–23

Reflective abstract planes in sterling silver.
Brooch by Randall Gunther.

A wide selection of rings, bracelets, pins, and necklaces by Canadian artists to give you value and lasting pleasure.

THE JEWELLERY SHOP

A project of the Volunteer Committee

The Grange

"It typifies the houses of the wealthy and influential of early York, in its classically inspired design in a rather local vernacular."
– Peter John Stokes in *The Privileged Few: The Grange and its People in Nineteenth Century Toronto* by John Lownsbrough, published by the Art Gallery of Ontario, 1980.

Services
A talk and slide presentation "Introduction to a Gentleman's House" is presented daily at 2:30 pm. Tours may be arranged by appointment only. Call The Grange Office at 977-0414, ext. 237 before noon.

A research and resource reference library for the Decorative Arts, 1800-1914 is open Tuesday and Thursday from 12:00–4:00 pm or by appointment. (Telephone 977-0414, ext. 336.)

Exhibitions
The Grange through the Eyes of the Artist in the Music Room.

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics. During June the schedule is as follows:

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature artists in the Permanent Collection.

Tuesday through Friday, 1:15 pm
Gallery docents give longer talks on temporary exhibitions or on aspects of the collection.

Sunday, 2:00 pm
Talk of the Week–Gallery staff give major talks in the galleries on topics related to the collection or temporary exhibitions.

Special Exhibition
Tours of *Alberta Rhythm: The Later Work of A. Y. Jackson* will be featured as the Gallery Talk at 1:15 pm on Tuesdays, Wednesdays, and Fridays throughout the exhibition.
Staff will give talks in this exhibition on Wednesday evenings at 5:30 pm on June 2 and June 16.

In July there are short talks at 12:15 pm on Tuesdays and Thursdays, and longer talks at 2:00 pm on Saturdays and Sundays.

Group tours are available; please contact the Education Scheduling Office.

Lectures

Citysite Sculpture
Three internationally known sculptors Nancy Holt, Robert Stackhouse, and Melvin Charney will appear at the Art Gallery of Ontario to discuss their work being created in Toronto for the *Citysite Sculpture* project. The project, which was developed and coordinated by Visual Arts Ontario, involves each

The Drawing Room

THE GRANGE

Built 1817-1820
Restored to 1835

artist creating a large scale sculpture on a public site in the downtown core of Toronto. Financial assistance for the project has been provided by various government agencies and corporations.

Thursday, June 3, 8:00 pm
Lecture Hall
Free with admission; however tickets are necessary and will be available at the Information Desk on the day of the lecture.

John M. Lyle: Toward a Canadian Architecture
Geoffrey Hunt, Guest Curator
Sunday, June 6, 3:30 pm
Gallery E
The organizer of the John M. Lyle exhibition will speak in the gallery. Free with admission.

Activity Centre

Gallery School Exhibition: June 17–20
There will be an exhibition of work by Junior School and Scholarship students in the Activity Centre from June 17–June 19, 1982. The opening will be held on Thursday, June 17 from 4:00–9:00 pm. The exhibition will be open for viewing from noon to 5:00 pm Friday, June 18, and Saturday, June 19. Selected items from the exhibition will be on view in the mezzanine corridor from mid-June to mid-August.

Summer School (July 6–August 10)
The Gallery School offers summer courses in art on six consecutive Tuesdays. Beginning Tuesday, July 6 and ending Tuesday, August 10, the course is open for young people between the ages of 8 and 18 who are keenly interested in drawing, painting, printmaking and three-dimensional work.

The course is taught by producing artists with special teaching experience. All the necessary materials and equipment are supplied by the Gallery and are included in the tuition. Tuition for Gallery Members is $35.00 and for non-Members $50.00.

Either morning or afternoon classes may be chosen (but not both). Morning classes are from 9:30–11:30 am. Afternoon classes are from 1:30–3:30 pm. Fees must be paid upon registration by cash, cheque, or money order. No refunds will be made after the date of the first period, July 6.

Registration will be held in the Activity Centre on Wednesday, June 9 from 7:00–9:00 pm on a first-come basis. Registration must be made in person. No applications accepted by mail.

Have you seen the new surprises at Art Cart?

Finger puppets in their own greeting cards

ART·CART

A project of the Junior Committee

Senior School–Summer Session (June 22–August 12)
A variety of studio art courses for adults are also offered in the Gallery's Activity Centre. Day and evening classes in drawing, painting, printmaking and watercolour are available to the novice as well as the more experienced student. All of the courses are conducted by practising professional artists in bright, fully equipped studios.

Tuesdays:
9:00 am–12:00 noon and/or 1:00 pm–4:00 pm. Drawing and watercolour
Wednesdays:
7:00 pm–10:00 pm. Drawing, painting, printmaking
Thursdays:
7:00 pm–10:00 pm. Life-drawing, printmaking, and painting

Registration is by mail or in person and confirmed on receipt of payment. Tuition is $100.00 for Gallery Members and $125.00 for non-Members. (A $10.00 studio fee is added to printmaking courses.) Students over 65 are admitted free up to capacity of class.

Classes subject to cancellation upon insufficient registration. No refunds after five business days from date of first class. Call Activity Centre, Secretary/ Registrar at 977-0414 Ext. 369 for further information.

Hands On

Hands On will be closed from May 16 until June 29 at which time it will re-open with a new installation. During the summer, Hands On will operate Tuesday through Saturday from 11:00 to 4:00 pm (Closed July 1–Dominion Day).

Noon-Hour Films

A series of films on contemporary sculpture complementing the current Citysite Sculpture Project. The films are screened in the Henry Moore Lecture Hall and entrance is free with admission to the Gallery.

Wednesday, June 2
12:30 pm **Masters of Modern Sculpture, Part Three: The New World** 1978 58 min. col. Narrated by Mary Miss.

Wednesday, June 9
12:30 pm **Fourteen Americans: Directions of the 1970s (Part 1)** 1980 44 min. col.

Wednesday, June 16
12:30 pm **Fourteen Americans: Directions of the 1970s (Part 2)** 1980 44 min. col.

Wednesday, June 23
12:30 pm **Sun Tunnels** 26 min. col. A film about the installation of a work by Nancy Holt.

Wednesday, June 30
12:30 pm **Running Fence** 1977 60 min. col. A film about the installation of Christo's *Running Fence*.

Art Tours

Melanesian Adventure
A Sea-Going Search for Primitive Art and Artifacts
February 26–March 14, 1983
Meeting the world's most modern expedition ship *M.S. World Discoverer* in Cairns, Australia, we will cruise through the Great Barrier Reef heading towards Papua New Guinea (Port Moresby, Entrecasteaux, and Trobriand Islands, Sepik River, Angoram, Madang, Tufi) rediscovering the ancient rites and rituals, traditional native art, artifacts, and culture of one of the world's most interesting island groups. The varied cultures of Melanesia distinguish themselves in their highly developed art skills–wood carvings, masks and ancestral figures. Fine photographic opportunities.

Toledo and Cleveland, Ohio
September 29–October 1, 1982
Circling Lake Erie, enjoy the important El Greco exhibition in Toledo, a visit to the fine Cleveland Museum of Art, the Gottlieb exhibition at the Albright-Knox Gallery, Buffalo, and the ever-popular Detroit Institute of Art. Please request brochure from the Volunteer Office by following instructions on p. 5.

Washington
November 4–7, 1982
Wonderful Washington–in crisp November! One of the highlights of this four day trip will be a visit to the retrospective exhibition of the work of American sculptor David Smith, which will just have opened at the Hirshhorn Museum. We will also tour the Phillips Collection, the spectacular East Wing of the National Gallery, and the White House. We will visit boutiques and galleries in Georgetown and Alexandria. Brochure available upon request from the Volunteer Office.

Gallery Hopping

Yorkville in June
Wednesday, June 16
7:00–9:00 pm
Join the Junior Committee for a spring stroll through the Yorkville galleries. You will visit several of the established galleries and discover some exciting new ones. Refreshments will be served. Tickets are $5.00 each and may be ordered from the Volunteer Office by following the instructions on p. 5. A member may buy up to four tickets.

Gallery Shops

Art Cart
There are new surprises for everyone at Art Cart! Don't miss Art Cart's new selection on the Mezzanine. Colourful and stimulating toys are priced from 10¢ to $5. Art Cart will be closed during the months of July and August. A project of the Junior Committee.

An old *kope* board from Urama area, Papua New Guinea.

MELANESIAN ADVENTURE

A Sea-Going Search for Primitive Art and Artifacts

February 26-March 14, 1983

A project of the Volunteer Committee

The Jewellery Shop
The Jewellery Shop carries a special selection of superb designer jewellery in gold, silver, brass, and copper by Canadian and international artists. A project of the Volunteer Committee.

The Reproduction Shop
Want a change of scene? Enliven your walls with colourful, fascinating posters from The Reproduction Shop, Canada's largest selection of Canadian and international posters and fine art reproductions. Also available, do-it-yourself Leader Frames, museum mounting, or use our framing service. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Members' Activities

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For the tour subject, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, June 9
Coffee will be served in the Members' Lounge at 9:30 am followed by a tour of the special exhibition *Alberta Rhythm: The Later Work of A. Y. Jackson*. Tickets are $2.50. To order tickets from the Volunteer Office, please follow instructions on p. 5. A member may order up to four tickets for each program.

Special Evenings for Members
Wednesday, June 23
Peter Gale, Senior Education Officer, Art Gallery of Ontario, will tour the exhibition of international contemporary art. To complete a summer's evening, enjoy a sumptuous strawberry dessert, wine, and coffee on the Garden Terrace of the Grange Court Restaurant. Tour begins at 7:00 pm sharp in the Contemporary Gallery. Tickets are $12.50.

Wednesday, July 28
Pablo Picasso: The Legacy of a Genius. A 90-minute film which explores the breadth of the artist's achievements and features paintings, sculptures, and drawings from the artist's private collection. Dinner on the Garden Terrace of the Grange Court Restaurant will begin at 6:00 pm and the film at 7:30 pm. Tickets are $17.

To order *Special Evenings for Members* tickets from the Volunteer Office, please follow the instructions on p. 5. A member may order up to four tickets for each program. There will be an extra charge for any member wishing to deviate from the set menu; notice is required at least ten days in advance by telephoning the Volunteer Office. *There are no refunds from ten days prior to the event.*

Annual Report
Members wishing to receive a copy of the 1981-82 Annual Report of the Art Gallery of Ontario are asked to write to the Membership Department, enclosing their name and mailing address. A copy will be sent out following the Annual Meeting on June 24.

Gallery Services

Art Rental Service
The collection of approximately 800 works by Canadian and international artists is available for rental to Gallery Members. Installations in the Art Rental Gallery change monthly. A project of the Volunteer Committee.

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre has slides, videotapes, and media kits relevant to

art history available for loan to any individual within Canada. For those able to visit and select their own material, the centre is open Tuesday and Friday 10:00 am to 5:00 pm. The centre is not open Thursday evenings during the summer. A catalogue lists the material for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

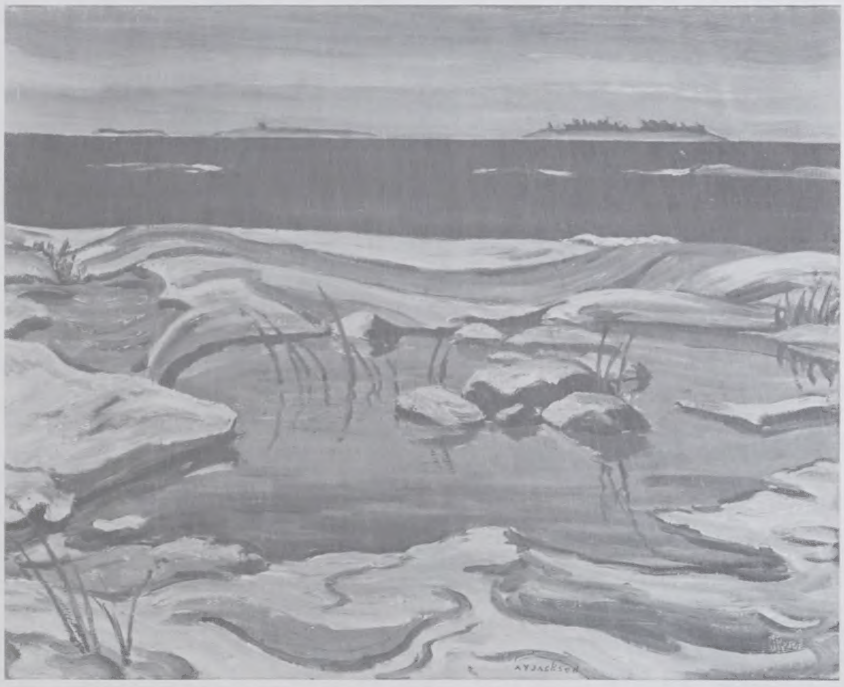
Copies of the ¾" video-cassette, recently produced by the Art Gallery of Ontario, based on the exhibition *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906-1930*, are now available for loan or in-house viewing.

For use of the video facilities, an appointment is advisable (telephone 977-0414, ext. 258). A catalogue is available upon request.

The Members' Lounge
Light luncheons, served until 2:30 pm, include Chicken Galantine, garnished with Sauce Cumberland; Russian Eggs with Caviar; a variety of salmon specialties, salads, and a choice of international cheeses. Fully licensed.

The Restaurant
Specialties include Brochette of Chicken and Fruit, served with Orange Sauce; Stratford Crêpes, filled with ham and chicken, sherried Sauce Veloutée; Pear and Scallop Salad; Salmon and Mushroom Bisques; and Capelletti alla Milanese: pasta stuffed with veal, braised in tomatoes, garlic, onions, and Parmesan cheese.

Gallery Shops
The Book Shop and The Reproduction Shop: Open seven days a week, 10:30 am–5:30 pm and Wednesday and Thursday until 9:00 pm; Jewellery Shop: Monday 12 noon–4:00 pm and regular Gallery hours; Art Cart: open Tuesday through Friday, 11:00 am–2:00 pm, and Saturday and Sunday 12:00–4:00 pm. Art Cart will be closed in July and August.



A. Y. Jackson (Canadian, 1882-1974), *Georgian Bay Islands*, 1955; oil on canvas, 50.6 x 64.0 cm. Collection: Mr. & Mrs. N. D. Young, Toronto. This painting is part of the exhibition *Alberta Rhythm: The Later Work of A. Y. Jackson*, which continues at the Gallery through June 27. It is the first of a series of exhibitions devoted to the later work of Group of Seven members. The series is being prepared by Dennis Reid, Curator of Canadian Historical Art. *Alberta Rhythm* consists of 81 canvases, oil sketches, and drawings from 1933 to 1967, based largely on trips Jackson made to Alberta, Baffin Island, and the Northwest Territories. The exhibition is sponsored by Costain Limited.

General Information

Admission
Adults $2.00
Students (full-time with cards) 75¢
Students 12-16 years 50¢
Senior Citizens (with cards) 75¢
Members, Ontario Privilege Card Holders, accompanied children under 12 free.
Admission is FREE to all on Thursday evenings from 5:30 pm to 9:00 pm.

Gallery Hours
Tuesday, Friday, Saturday, Sunday: 11:00 am–5:30 pm
Wednesday, Thursday: 11:00 am–9:00 pm
Closed Mondays (Restaurant and Gallery shops open).

The Grange Hours
Daily 12:00–4:00 pm
Thursday 12:00–4:00 pm and 6:00–9:00 pm
Closed Mondays.

The Restaurant
Luncheon seven days a week from 12 noon.
Dinner, Wednesday and Thursday 5:00 pm–8:30 pm

Cafeteria
Open Gallery hours six days a week from 11:00 am. Closed Mondays.

Art Rental Service
Open for viewing during regular Gallery hours. Open for business Tuesday to Saturday, 11:00 am–4:00 pm, Thursday 11:00 am–9:00 pm.

Cameras
Hand-held cameras are permitted in the Gallery, but not flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Jean Simeon Chardin (French, 1699-1779)
Jar of Apricots, also called *A Dessert*, 1758
Oil on canvas, 57.2 x 50.8 cm
Collection of the Art Gallery of Ontario

While at the Gallery
dine in comfort
at The Restaurant
Luncheon daily from 12:00 noon
Dinner, Wednesday and Thursday
5:00 pm to 8:30 pm

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in Canada

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DONOR CARDS

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or any other occasion.

The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following with your donation:

(a) the donor's name and address;

(b) the occasion to be honoured;

(c) the name and address of the recipient; and

(d) a donation cheque payable to the Art Gallery of Ontario.

Forward mail to
The Volunteer Office.

A Project of the Volunteer Committee

HOW TO ORDER

To order tickets, place reservations, register for courses, or request information, please follow the instructions in the Events listing and the following procedure.

1. Write to the *department specified in the Events listing*, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4.
2. Specify the name of the event, the date, and number of tickets requested, or ask for further information.
3. Indicate your name, address (including city and code), and telephone numbers.
4. For ticket orders send a stamped, self-addressed envelope.
5. Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Recent Acquisition

The human head was one of the most important themes throughout Brancusi's career. *The First Cry*, one of an edition of three bronzes cast from the 1913 *Head of the First Step*, expresses the universal theme of the cry at birth. The piece rests in a horizontal or sleeping position and the features, particularly the mouth, are distinctly African in inspiration.

The first Brancusi work in a Canadian public collection, *The First Cry* complements other sculptures in the Gallery's collection by artists including Picasso, Matisse, Gauguin, and Duchamp-Villon.

Rumanian-born Constantin Brancusi (1876-1957) was briefly influenced by Rodin when he first settled in Paris in 1904, but soon reacted against the busy surface modelling and naturalism of the French sculptor. He turned for inspiration to primitive and ancient art, as well as to the traditional folk art from his native Rumania. It is interesting that Brancusi visited an exhibition in Paris in 1906 where he saw Gauguin's wood carving, *Hina and Te Fatou* (also in the Gallery's collection). The Gauguin work is believed to have influenced Brancusi's famous stone carving, *The Kiss*.

Brancusi pursued a limited number of themes in series, and emphasized pure, basic forms as in the simple, highly-polished ovoid of *The First Cry*. Dr. Alan Wilkinson, Curator of Modern Sculpture, writes: "Brancusi's importance and influence in the history of modern sculpture is comparable to Cézanne's influence in painting on the generation of Picasso, Braque, and Matisse. Although he had a number of works cast in bronze, his interest in direct carving had a profound influence on Modigliani, and later on Moore and Hepworth."

Constantin Brancusi (Rumanian, 1876-1957), *The First Cry*, c. 1914-1915; polished bronze, edition of three, L. 17.3 cm. Signed on back of head: C. Brancusi. Purchased with assistance from the Volunteer Committee Fund, 1981.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
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